

5-1-1905

## Volume 23, Number 05 (May 1905)

Winton J. Baltzell

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>

 Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Fine Arts Commons](#), [History Commons](#), [Liturgy and Worship Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

---

### Recommended Citation

Baltzell, Winton J.. "Volume 23, Number 05 (May 1905)." , (1905). <https://digitalcommons.gardner-webb.edu/etude/503>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact [digitalcommons@gardner-webb.edu](mailto:digitalcommons@gardner-webb.edu).

MAY, 1905.

# THE ETUDE

FOR THE TEACHER STUDENT AND LOVER OF MUSIC



PUBLISHED BY  
THEODORE PRESSER

-15¢ PER COPY-

PHILADELPHIA

\$1.50 PER ANNUM



















The smaller pieces by which Rachmaninoff is most widely known are the "Elegy," Op. 3, No. 1; the "Serenade," Op. 3, No. 5; the "Waltz," Op. 10, No. 2, and finally the ever-popular "Prelude," Op. 3, No. 2, which has had an astonishing vogue. In the *Musical Standard*, of London, Vivian Carter has written as follows:—





Unfortunately much of the current harmony teaching does not seem to be practical in its results. The teachers seem to understand their subject, and from their own experience, they know that the student can learn the same result is produced as in the average study of Latin in the schools and colleges. The student spends several years studying Latin, but at the end of the time he is unable to read or write in the language. He can only laboriously translate it line by line with the help of a dictionary constantly at his elbow, and even then not be sure that he has translated it correctly. The same thing is true of the student who has learned harmony until after a year or two of study is exactly the same. To finish the analogy—he cannot quickly read the chords in a modern composition; he cannot write them; he cannot play them; and, indirectly, to say nothing of writing a hymn tune, and he cannot speak it, that is, find his way about on the keyboard in the improvisation of simple chords and progressions. The student has been taught to read and has completed in a supposedly satisfactory manner the course in harmony represented by such a book as that by Emery, perhaps the best known of the many. He has been able to analyze and to write them to play the Tonic, Dominant, and Sub-dominant harmonies on the keyboard, have not only been taught to do so, but has had only a very vague idea of what it was. When he is asked to play a

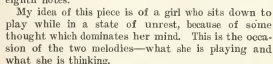
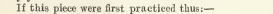
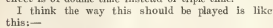






BY MADAME A. PUPIN

Ex. 1.



TCHAIKOVSKY, OP. 37, No. 11.

## LUCK—WORK

BY FAY RIMMOND DAVIS

[illegible]

## BY BAYNTON TAYLOR

## THE YOUNG PUPIL'S PRACTICE

BY MARY A. T. HOOD.

WHAT can be said to impress upon parents most strongly that when they place a child in the hands of a good teacher for a musical education they, too, are placing a child in the hands of a man who will perform. They say, "Here is my child, make a player or a singer of him, and, above all, make a man of him. That's the worst of it. It is such a strain upon me."

They are shifting responsibility upon the teacher, whose plain duty it is to teach the lessons and instruct *how* it is to be practiced. It is the parent's responsibility to see that it is practiced *every day*, at the same time, and for the same *length of time*, as the lessons as regularly as school lessons are prepared. If they have already trained the child to regularity in small things, he will soon understand that just the same amount of time must be given to the piano as to anything else; on the other hand, practice is just thrown in for a few minutes can be snatched; if he is put to task while a call is entertained in the room where he is practicing, he will be obliged to stop. If he wishes to take him out, then there need be no surprise when he sees no reason why he cannot play football, or go off with a companion when he wishes, or go to a party, or be away from home, or go to school together in the living room where the piano is usually placed. Set a time when he can have the room to himself, if only for fifteen or twenty minutes, and he will be sure to use his time daily as better than two half-hours weekly. It is regularity in work which tells.

The parent should remember, above all, that he is placing a child in the hands of a man who is to practice, but, if, understanding music as he does, he

in his work, she should go with him when he takes a lesson and consult the teacher. If she knows nothing about music, she should not try to build entirely alone to please the teacher directly.

Do not hasten to have him play pieces. It is not the playing of a piece that shows what he is learning and understands about music. The playing of a good piece, which may suit some listeners, while yet there is no intelligence in it. There is a great deal for him to learn and understand before he can play a simple little music story. And then keep him always studying one; but think of the training hands, arms, and fingers must have to acquire ease in playing even a simple composition! but what good will that do unless we can bring out, down into the fingers? In piano playing the hands are the medium of expression. If they are stiff, they will not be able to become the voice of the soul of music which seeks expression! It will be as a disembodied spirit, without form, or will be crippled and misshapen by the poor hands which seek to give it expression. The hands must be trained, as can be compared to any done by your workman of any trade, who may say "Oh, I know how it is to be done," but that will not pass with you, who can see the difference. The piano maker, the cabinet maker, the carpenter trains his hands to use the tools, as the sculptor does the same, as any machine must be in perfect order (well oiled, not a screw loose) for the tool to be used. The hands must be trained, as the weaver of the charms of music. Think what a mixture of strength and weakness lies in the hands, how weak is the little finger, how strong the thumb. We must learn to realize that this must all be equalized for piano playing. When we hear a great artist such as Joseph Hoffmann we do not consider how he has worked to get the story out of the instrument. We are awestruck of the hand, that is playing music as naturally as expression of music through speech is to us to express our ideas. Therefore, we say, have the children practice *regularly*, use reason and patience.

## CARE OF THE PIANO.

"The idea that a piano must be shrouded in thick felt coverings is all nonsense, unless the instrument is to be kept in a barn," said a piano tuner. "The piano is a delicate house quite other place, and care is necessary."

"When you start winter fires stand the piano as far as possible from register or stove. See that no steam rises from the piano. Stand the piano on the floor not inside of wall back of the piano."

"Keep growing plants in your piano room, a dish of water with a sponge in it sitting underneath or on the piano. Be very careful of your radiator, and replenish as water evaporates."

"When you leave the fires out for the summer, stand the piano in the driest part of the room, of essential things, near a window or door that is left open in the evening."

"Remove all growing plants or other means of moisture making from the room. Open the windows and let the sun shine in, but close them on a damp and rainy day. If it rains, close the windows, damp, light the gas or a large lamp for a few hours."

"In summer the air in your house is always moist, of essential things for the good of your piano. In winter artificially heated air is dry, often too much so for the piano's health. Too much dampness in summer causes the varnish on the piano case to rust, or get rough, keys to stick, metal parts to rust, and the piano to get out of tune. Too much dry air in winter causes the piano action to loosen and click, sounding-board to split and rattle, ribs on sounding-board to crack, and the piano to get out of tune. In case to crack. Consequently, I advise in the piano room an equal moisture all the year round, as near as possible."

"The piano is very destructive to the felts and woolens in a piano, begin house-cleaning in spring or summer by having a good tuner take the piano apart, cleaning out all the accumulated dust. It is essential that the piano be kept clean of your piano clean, as it is the closets that you store the piano in. People who neglect the inside of their piano often wonder why the moths are so bad in their







BY W. S. B. MATHEWS.

### EXAMPLE OF RHYTHMIC ANALYSIS.

<sup>2</sup>/.....1.....

### GOOD RHYTHMIC PLAYING

FORM AND METER.

### GOOD RHYTHMIC PLAYING

BY THALEON BLAKE

THE genuine artist is inclined to regard t

LUDWIG EHCKART: "But dilettantism has also its merits. It provides a method of embellishing creation; improves our moral sense; may succeed in arousing and stimulating genuine talent; it elevates its lowly handwork to at least the semblance of real art; disseminates the artistic perception through circles which the artist himself does not reach; sustains and busies the power of production; provides a staple for lovers and promoters of art; adorns its own home and the homes of friends; and serves humanity as an unwearied agent of culture."





played in this country, so that they were fully in the spirit of the work, and everyone enjoyed it very much.—Helen M. Maguire.

This is the title of one of the sweetest and well-known songs. Would you ever think that one who had never been taught could write a song that so many people would like to sing? Let me tell you a story about a boy who was born seventy-two years ago, in New Hampshire. His father was a farmer, and there were ten more children in the family. What fine times they must have had together! But I imagine that boy liked better to go away all by himself, with an old singing book and tuning-fork, than to play games with his brothers and sisters; for when he grew up he used to give concerts, and people enjoyed his singing very much.

"What is a tuning-fork?" Well, it looks something like the steel fork that papa uses in carving the turkey on Thanksgiving Day, only this little wooden handle—just a short stout one, and the prongs are close together. When it is struck sharply against a book or table it will sound some certain tone. This A, second octave, or C, third space, from which the singer can get the first tone of his song. Possibly your teacher uses a pitch-pipe.

After a while, Walter's father (I forgot to tell you his name before) bought him a seraphin, and that, I can tell you, was a very fine present. He was as pleased with it as you would be if your father should buy you a piano. A seraphin really looked on the outside like a small piano, but on the inside it was a memory of him, for the strings which are struck by the little hammer, attached to the keys on your piano, it had little whistles, I will call them—musicians call them reeds—which made the sounds. It had pedals, and it pumped the air through these little reeds, for whistles do not sound unless you blow in them, do they?

I suppose Walter spent a great deal of time in playing on his seraphin, and probably never thought that he would be obliged to go to war where he would hear the terrible roar and crash of cannon, the whistles, the whistles, the whistles, the whistles. But, after these pleasant days at home, when he was a young man, one part of our country had a quarrel with another part, like two brothers quarreling. It grew so bad that the Civil War, it is sometimes called, and the War of the Rebellion.

Walter Kittredge was "drafted." That means that our country said he must go to war. We would like to have our boys stay at home, and do nothing very bad and to leave our homes and families, would we not? He did also, but instead of saying so, he just went away by himself and made a hero of the song about it. We sing it at school on Decoration Day, you know it in memory of him, for the other brave men who died in this war.—Elizabeth B. Deham.

#### A FAIRLE FOR YOUNG MUSIC STUDENTS.

ONCE upon a time there lived a king and his subjects: he caused to be built for their pleasure a wonderful palace; and when it was finished, so dazzling was its beauty that as the king looked upon it and remembered the dull eyes of his people, he knew that the sight of it at all would be more than they could bear. So, in order to prepare them for its splendors, he planned a long and weary journey, after a long experience in teaching I fully believe in the benefits of retails when judiciously conducted, although it is a difficult matter to make a selection. However, I will describe the way that was taken, interesting to pupils and teacher, and productive of good results.

Wishing the pupils to have a definite idea of the meaning and application of musical terms in general, I requested them to write me a letter, and, instead of the words used in ordinary conversation, use musical terms. In place of their own names, sign a musical instrument, and, instead of an unpracticable, the letters were to be mailed from some town other than the one in which they resided.

At the next retail I was to read the letters, giving, as I thought, the correct use of the words. Considerable amusement was caused when a wrong

But the others were in such haste to see what the palace was like that they took it for granted the gift was meant to strengthen their sight. So they clasped it over their eyes. And, thereupon, the road began to look so steep and full of obstacles that they fancied they had found a short cut and plied their neighbors who had started the long way 'round. And as they struggled upward the magic instrument told them to stop, and that they were working and their friends admired them tremendously and said, "How splendid it must be to be able to climb like that!" Yet at the same time they craved in their hearts for the fortissimo. The rain continued furiously. My steps were no longer laggard, but vivacissimo. Con dolore and con gravita I streayed my wet dress. The shower staircase and their were sitting down to discuss the merits of the journey was not too long after all; whether they would not be better satisfied to give it up and turn back home.

Now, when the sensible travelers were nearing the palace gates, full of enthusiasm and anticipation, where do you suppose these hasty ones were? No further along than when they started—because they had been trying to climb up the rocky banks at the side of the road.—Amy A. Whitney.

#### NOTHING IS HARDER FOR LEARNING POINTS YOUNG PUPILS THAN SPACING, OR DESTINATION.

Know of no better plan than to think that the hand is a hammer and the chord in view a nail. Pupils are too much given to looking at the hand and not at the point to be reached. Tell them to ever keep the eyes on the destination.

Another plan: Ask the question, "Did you ever notice a bird flying to a tree? It does not look at its feet, but ever at the limb on the tree it wishes to reach."

Again this question: "Did you ever pitch or catch a ball? If so, you will see that your eye is on the ball and not on your hands, in which you hope to catch the ball."

So it is with long spacing. Make the change and distance in the imagination, while you are attempting it in reality.

A very good rule for practicing skipping from one part of the piano to another: Raise the hand and bring it over the keys you wish to strike, but do not let the hand fall on them. Hold it in the air just over the keys, counting 1, 2, 3, then let it fall on the notes over which the hand has been while counting 1, 2, 3, even if while counting you have found that you are dropping the hand and coming over, and you will be surprised to find that this time your hand falls on the right notes, so great was the impression made on the mind while counting 1, 2, 3 over the chord last time. The mind helps, and all is well.

This practice will be found very helpful in learning the bass to a walk: Strike the first note, then come quickly to the second chord, count 1, 2, 3 before letting the hand fall. Going over the changes in this way makes the less each easier.—Katherine Mayhew.

#### LETTER TO A YOUNG TEACHER ON CONDUCTING RECITALES.

TO know how "man-ages" to keep my pupils from becoming bored and restless in recitals, I hardly know where to begin, so many and varied have been the devices used to awaken and retain an interest in the recitals that are held each month. I have seen my own pupils, after a long experience in teaching I fully believe in the benefits of recitals when judiciously conducted, although it is a difficult matter to make a selection. However, I will describe the way that was taken, interesting to pupils and teacher, and productive of good results.

Wishing the pupils to have a definite idea of the meaning and application of musical terms in general, I requested them to write me a letter, and, instead of the words used in ordinary conversation, use musical terms. In place of their own names, sign a musical instrument, and, instead of an unpracticable, the letters were to be mailed from some town other than the one in which they resided.

At the next retail I was to read the letters, giving, as I thought, the correct use of the words. Considerable amusement was caused when a wrong

"guess" was made. Some of the letters showed not a little ingenuity, while all were interesting. I think you will agree with me, when you read the following, written by a girl of twelve:

My dear teacher—As I was coming home from school one day, with step andante, my books in my main gauche and umbrella in my main droit, subito a drop of rain falling on my hand caused my steps to accelerate. My feet were so agitated, I raised my umbrella, but the wind, volacissimo, threatened to take it from my hand. Meanwhile the lightning flashed brilliantly. The thunder, at first pianissimo, became piano, increased to fortissimo, and then fortissimo. The rain continued furiously. My steps were no longer laggard, but vivacissimo. Con dolore and con gravita I streayed my wet dress. The shower staircase and their were sitting down to discuss the merits of the journey was not too long after all; whether they would not be better satisfied to give it up and turn back home.

Now, when the sensible travelers were nearing the palace gates, full of enthusiasm and anticipation, where do you suppose these hasty ones were? No further along than when they started—because they had been trying to climb up the rocky banks at the side of the road.—Amy A. Whitney.

Now a little advice in regard to a side of the question that is often overlooked. If you would have your pupils interested in and anxious to attend recitals, cultivate the social as well as the musical element. We are a musical family and work for the good of all.

Hoping these few suggestions may be of use to you, I will say good night.—Juliet.

My little girls were just learning THE PEANUT their notes, and I had an opportunity. I endeavored, in different ways, to impress upon their minds the homes of the various members of the scale family. The way which seemed to amuse and make the most impression upon them was at length gained by means of a "Peanut Party."

I made some large staffs out of cardboard, one for each child. I also made some G clefs out of black cardboard. Before giving a party, I prepared the pupils by marking each peanut with a letter of the scale, making many duplicates, so there would be enough for all.

When the children came, I had them sit on the floor, forming a circle. Each placed his staff in front of him. I then arranged the peanuts in the center, and told them all to close their eyes while I shuffled the colors, violet and green and flower, the blues, and tried, as quickly as possible, to find the note for which I called, and to place it correctly upon the staff.

We played this game until they could place the notes readily. Then I asked them to form words, such as "cab," "beg," "edges," and so on. The one who made the word first received an unmarked peanut.

At the end of the game, each child counted the peanuts he had won; the pupil who had the most received a little box of peanut candy—in addition to the prize of his own peanuts.

It was thus that I combined work and pleasure, and I have had the satisfaction of keeping my class interested and instructed at the same time.—Ethel H. Sparrow.

#### IMPORTANCE OF THE EARLY USE OF KNOWLEDGE.

TO know how "man-ages" to keep my pupils from becoming bored and restless in recitals, I hardly know where to begin, so many and varied have been the devices used to awaken and retain an interest in the recitals that are held each month. I have seen my own pupils, after a long experience in teaching I fully believe in the benefits of recitals when judiciously conducted, although it is a difficult matter to make a selection. However, I will describe the way that was taken, interesting to pupils and teacher, and productive of good results.

Wishing the pupils to have a definite idea of the meaning and application of musical terms in general, I requested them to write me a letter, and, instead of the words used in ordinary conversation, use musical terms. In place of their own names, sign a musical instrument, and, instead of an unpracticable, the letters were to be mailed from some town other than the one in which they resided.

We trust the interest in the PUZZLE CORNER, puzzle work will keep on increasing. These little tasks are offered to our readers, not so much for individual working out as for the members of a club to take up together. We give here answers to puzzles printed in THE ETUDE for March:

#### BURIED COMPOSERS.

1. Dant and Spohr. 2. Herz. 3. Peri. 4. Haase. 5. Crecentin.

#### MUSICAL TERMS AND ABBREVIATIONS.

Pp, rti, c, cres, mf, ar, ar, r, staff, G, K (ryle) E (idem); the whole proverb of twenty letters is, "Practice Makes Perfect."

#### PICTURE PUZZLE.

The picture contains letters that form the names of Bach, Beethoven, Mozart, Haydn and Handel. A portrait of Liszt, a violin, and a flute have also been worked in.

We have started a club, the name of which is "Chopin Music Club." We have eleven members. We shall follow the CHILDREN'S PAGE—Hylda Kelley, Pres.

The Mozart Club of Albuquerque, N. M., was organized January, 1906, by the junior pupils of Mrs. Rosa Futrell-Gideon, with a membership of sixteen. The officers are: President, Dorothy McMillen; vice-president, Ruth Hildt; secretary, Helen Butman; musical director, Ira V. Bolitt; critics for rhythm, melody, and interpretation, Beatrice Hildt, Franklin Fuller, Ira V. Bolitt. At the first meeting quite a lengthy program was rendered by the members. It was decided that the club will devote the life of Mozart, and some of his compositions will be rendered.—Helen Butman, Sec.

The Junior pupils of Miss Clark's music class met December 10, 1906, and organized a club, under the name of "The Cecilia Music Club" with a membership of seventeen. The following officers were elected: President, Pearl Stanton; vice-president, Rosa Beul; secretary, Charity Goldard; treasurer, Walter Cunningham. Our motto is, "Do Your Best, and God will do the rest." We meet every two weeks. Our work is conducted on lines similar to those indicated in the mention of other clubs in THE ETUDE.—Charity Goldard, Sec.

We have organized a musical club, called "The Al-le-gro." We have fourteen members, who meet the last Saturday of every month to go to the library and study the lives of great composers. Our dues of five cents a month will be used to buy books, games, and pictures. Club colors are blue-green and old-rose; club flower, the rose. At our meeting in January, the following officers were elected: Elizabeth Murphy, president; Maude Taylor, secretary; Marcella Butler, treasurer.

The pupils of Miss Alice Carter have organized a musical club, consisting, at present, of ten members. It will be known as the "Mendelssohn Club." The following officers were elected: Grace Courtney, president; Mabel Frick, vice-president; Lella Shannon, secretary, and Alfred Reed, treasurer. The program for each meeting will include a short sketch of the life of some composer, a lesson on scales, intervals, chords, etc., and will also contain several numbers rendered from memory by the members. We get much assistance from the columns of THE ETUDE, which is considered indispensable by all.—Lella Shannon, Sec.

The "ETUDE Music Club," of Brookline, was organized during October, 1906, with twelve members, and reorganized January 27, 1907. Mrs. Paul B. Lewis, our teacher, is the director. We meet twice a month and our dues are five cents monthly, this being paid for club literature, or anything tending to the advancement of the club. We study music history and biographies of great composers; a short program is also rendered, and we occupy a portion of the time in playing musical games, in which very much interest is taken. We have given prizes and will give another one this month. Several of us take THE ETUDE, which we couldn't get along without, and we especially enjoy reading the CHILDREN'S PAGE.—Lila Wernick, Sec.

#### TEACHING LITTLE SISTERS.

[The following notes on MEMORY CORNER: The Sonata will give a model for the teaching in using a Sonata, which is a Small Sonata.—Edwton.]

The Sonata is a form identified with the great classical period of music, a form the still persists in its essential features in the works of the most advanced romanticist. It is the outcome of the grouping of generations of musicians after a formula which shall reconcile balance and proportion of structure with the expression of feeling and emotion. Its historical development will be the subject of another brief paper; the present one will consider it from a technical standpoint, and endeavor to explain the peculiarities in such a way as to enable the student to analyze any given sonata, at least of regular form, with clearness and understanding.

At the outset, a distinction must be made between a Sonata and the Sonata Form. A Sonata is a work generally composed for a solo instrument, never for more than two; when written for three, four, five, or more instruments, it is called a Trio, a Quartet, a Quintet, etc.; written for the orchestra, it is called a Symphony—hence, what is said of the Sonata holds good for all these forms. In general, the Sonata consists of three movements: 1, fast; 2, slow; 3, fast; but it may have a short introductory slow movement, and often a quick movement, a Minuet or Scherzo, is inserted between the slow movement and the concluding Allegro. The first movement must be in Sonata Form, that is, it must have two principal subjects: the first in the Tonic, the second in the Dominant; in case of minor keys the first is in the Tonic, the second in the Relative Major. The giving out of these subjects is called the Exposition, generally marked with a repeat. Then follows the Elaboration or Working-out section. This is composed of fragments of either or both subjects, and often combined with new material, running through the related keys and finally leading back to the Tonic. Then come the Repetitions: both subjects in the same order as at first, but this time the second subject occurs in the Tonic.

Thus we have the following harmonic scheme of the first movement of a sonata: 1, Exposition, tonic to dominant; 2, Elaboration, dominant to tonic; 3, Repetition, tonic.

The other movements may have the same form as the first, but one or both are generally in the Tonic form; that is, there is a principal subject in the

Key of C. 1. Exposition: First Subject, C; Second Subject, G (F sharp). II. Elaboration: From G to C, ranging through related keys—F sharp (B flat), D minor (F sharp), E minor (D sharp), D minor (F sharp). III. Repetition: First Subject, C; Second Subject, G.

This is by no means exhaustive, but it will serve to indicate the principal features of what is also known as the first movement form. But, in particular, initiated many irregularities in his "Sonata" in C major, Op. 26, the second subject is in E major; in his Op. 10, No. 3, there is no Elaboration, its place being taken by a series of a flowing, song-like character; the first movements of the "Sonata Pathétique" and Op. 31, No. 2, are interrupted by adagio passages of short duration; in the "Moonlight Sonata" the closing movement alone has the Sonata Form; the range of related keys is greatly extended; movements are lengthened by codas, etc. However, it is believed that the thoughtful student will find enough in what has been said to give him a clue to the understanding of a form which has inspired the greatest masters to some of their noblest creations.—F. S. Lutz.

On April 2, we gave an evening of Russian music. The program was played from Rubinstein, Tchaikovsky, Karganov, Dvinsk, and Borovskis; some Russian folk-songs were sung, and selections from translations of Russian poetry read to music. After a Russian tea was served from a samovar. The evening ended with the singing in chorus of the Russian national hymn, so that the demand was made for the American National Hymn. The Russian evening really ended with "America." The rooms were lighted by candles in brass candlesticks, and the program was given in the corners gave quite an orientalism to the scene.

The pupils had come together beforehand and read about the Russian composers, discussed the Russian school of music, and the Russian music that has been



5 3

*p*

*Pod. simile.*

8

After 20, go to Coda 1.

*cresc.*

*p*

2

8

CODA

for Fine only.

from here go to A

*p*

*pp rall.*

*pp Fine*

A

*p*

*cresc.*

*p*

*mf*

*dim.*



Musical score for page 2, measures 1-12. The score is written for piano (p) and includes dynamic markings such as *p*, *cresc.*, *pp*, *mf*, and *pp*. The tempo is marked *melodia marc.*. The score features complex rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a *Ped. simile* instruction.

Musical score for page 3, measures 13-24. The score continues from page 2 and includes dynamic markings such as *mf*, *pp*, and *mf*. The tempo is marked *melodia marc.*. The score features complex rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a *D.C.* instruction.



Nº 4766

## MARCHE DE FÊTE

SECONDO

EDGAR A. BARRELL

Maestoso M.M.  $\text{♩} = 116$ 

*mf* *cresc.* *rit.* *ff*  
*a tempo* *Fine* *p* *pp*

Copyright 1905 by Theo. Presser, 4

Also Published for Pipe Organ

British Copyright secured

Nº 4766

## MARCHE DE FÊTE

PRIMO

EDGAR A. BARRELL

Maestoso M.M.  $\text{♩} = 116$ 

*mf* *cresc.* *rit.* *ff*  
*a tempo* *Fine* *p* *pp*



## SECONDO

Musical score for the Second Piano part. The score consists of eight systems of music, each with a grand staff (treble and bass clef). The music is characterized by dense, arpeggiated textures in the right hand and more rhythmic, chordal accompaniment in the left hand. Dynamic markings include *p*, *mf*, *cresc.*, *rit.*, *ff*, and *a tempo*. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score concludes with a double bar line and the marking *D.S.*

## PRIMO

Musical score for the First Piano part. The score consists of eight systems of music, each with a grand staff (treble and bass clef). The music is characterized by dense, arpeggiated textures in the right hand and more rhythmic, chordal accompaniment in the left hand. Dynamic markings include *pp*, *p*, *mf*, *cresc.*, *rit.*, *ff*, and *ff*. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score concludes with a double bar line and the marking *D.S.*



# VESPER CHIMES

After Millet's Painting  
THE ANGELUS

Twilight, precursor of the sable night,  
Now wraps her mantle o'er the busy world.  
The balmy air breathes incense to the brows  
Of these, the weary toilers of the earth.  
Silence steals softly forth to weave her spell,  
And, as the Vesper Bells peal out their tones,  
The toilers pause, and with uncovered heads,  
Pour forth their orisons to God in Heaven,  
In words of love and praise.

REVISED EDITION

WILSON G. SMITH, Op. 54

*Molto moderato*  
*ten.* *r.h.* *pp*  
*pp sempre e sostenuto*  
*l.h.* *pp*  
*cresc.*  
*dim.*  
*ten.* *r.h.* *pp*  
*l.h.* *pp*  
*cresc.*  
*dim.*  
*ten.* *dolciss.*  
*dolciss.* *cresc.* *dim.*  
*ten.* *dolciss.* *cresc.* *dim.*

Note: The character of this composition requires a very delicate and legato touch, combined with a discreet and careful use of both pedals. The use of the pedals has therefore been left to the discretion of the performer, care being taken that the harmonies are kept clear and nicely blended.

*r.h.* *l.h.*

Copyright 1893 by Theo. Presser  
Copyright 1905 by Theo. Presser & Co.

*ten.* *pp*  
*ten.* *cresc.* *dim.*  
*ten.* *marco.* *dolciss.* *cresc.* *dim.*  
*ten.* *marco.* *dolciss.* *cresc.* *dim.*  
CODA for Fine only  
*lusingando*  
*l.h.* *sempre sotto voce*  
*con due pedale*  
*sempre dim. e rall.* *pppp Fine*

\* From here go to A, next page.



**A**  
Adagio religioso

*Istesso tempo, melodia ben marcata*  
*L'accompagnement sempre pp*  
*Il basso sempre staccato*  
*D.C.*  
*rall.*

Nº 4841

## ON THE RHINE

Andante affettuoso M.M. ♩ = 92

MAX FRANKÉ

*p*  
*mf*  
 (2d time to Coda) 1st time  
 CODA  
*rit.*  
*Fine*  
*Energico*  
*Ped simile*  
*ff*  
*D.C.*



## Slavonic Cradle Song

( Berceuse Slave )

Edited by FREDERICK E. HAHN

## Violin and Piano

F. NERUDA, Op. 11

[illegible]

*L'Allegretto*  
Op. 33, No. 1  
Franz Schubert

*pizzicato*  
*pizzicato*  
*pp*  
*pp*  
*f* *poco a poco* *rit.*  
*mf poco* *poco* *rit.*  
*dim.* *p* *dim.* *pp* (*ad lib.*)  
*rit.* *a tempo*  
*p* *pp*



# VALE NAPONITAIN

LEON RINGUET, Op.32

*Allegretto* *Moderato*

*f* *mp* *poco rit.*

Tempo di Valse M.M.  $\text{♩} = 72$

*mf* *poco rit.*

*meno mosso* *p sostenuto* *rit.*

*Più animato*

*mf* *ore* *scen* *do* *f*

*Tempo I*

*mf* *poco rit.*

*meno mosso* *p sostenuto* *rit.* *Fine*

*Melodia sostenuto espress.* *p* *poco rit.* *a tempo*

*poco rit.* *a tempo*

*poco rit.* *a tempo*

*f* *poco rit.*

*f* *p*

*poco rit.* *a tempo* *p* *poco rit.* *D.S.*



## ODE TO SPRING

I come! I come! ye have called me long:  
 I come o'er the mountains with light and song!  
 Ye may trace my step o'er the 'wakening earth,  
 By the winds which tell of the violet's birth,  
 By the primrose stars in the shadowy grass,  
 By the green leaves opening as I pass.

Mrs. Hemans.

HENRI WEILL

Moderato con moto, M.M.  $\text{♩} = 104$ .

*p dolce cantando*

*cresc.*

*a tempo*

*dim. e rall.*

*p dolce*

*cresc.*

*dim. e rall.*

*a tempo*

*poco rit.*

*a tempo*

*p*

*rit.*

*pp*

## REVERIE

ED. SCHÜTT Op. 34 No 5

Andante cantabile M.M.  $\text{♩} = 72-84$ 

*p*

*espress.*

*cresc.*

*espress.*

*poco rit.*

*pp*

*p*

*Ped. simile*

*cresc.*

*espress.*

*dim.*

*poco rit.*



*poco animato*

*smorzando* *espress.*

*cresc. ed animato*

*ff allargando*

*poco a poco calando*

## Tempo I.

*pp dolce* *cresc.* *espress.*

*espress.* *cresc.*

*a tempo* *mp* *espress.*

*espress.* *p* *espress.* *dim.*

*Lento* *mp* *pp* *p* *espress.* *una corda*



## VILLAGE GOSSIPS

## LES COMMERES DU VILLAGE

The staccato thirds and sixths in this piece are to be played with loose wrist and a light bounding motion of the hand. For the legato sixths a combined touch (down and up) is to be employed, care being taken to observe the proper fingering.

Edited by PRESTON WARE OREM

GEORGES BULL, Op.100, No.8,

Allegro M.M.  $\text{♩} = 100$

*f* *giocoso*

*mf* *cresc.* *scen* *do*

*sempre f* *senza rall.*

*Fine*

Copyright 1905 by Theo. Presser 3

*p molto leggiero*

*cresc.* *scen* *do*

*f* *p molto leggiero*

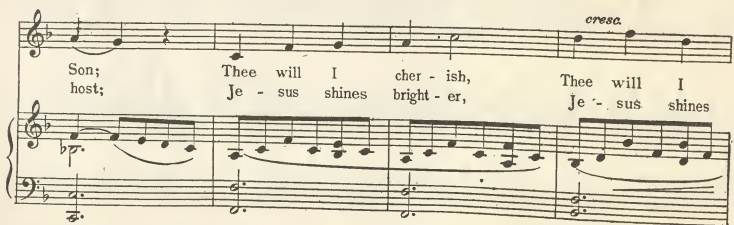
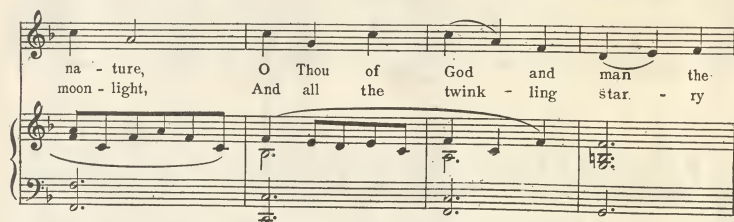
*cresc.* *D.C.*



## FAIREST LORD JESUS

Melody by BATISTE.

Andante



Also published in Anthem form.

Copyright, 1905, by Theo. Presser. 2.





To Arthur Wellesley Wellington

## THREE ROSES RED

'HOMER A. NORRIS.'

MERIBAH REED.

I gave my love three ros-es red, All  
blush-ing red for bliss, And trem-bling on her hap-py heart,  
Each pet-al breath'd a kiss,  
Last night I knelt be-side my love, I hid my face for fear, Dead  
ros-es lay on her dead heart, Each pet-al held a tear.

Also published for High Voice, in G; and for Medium Voice, in E.

Copyright, 1897, by H. B. Stevens Co.

Copyright transferred, 1903, to Theo. Presser.

# AL

## EPARTMENT

Conducted by H. W. Greene

## MANUEL GARCIA, CENTENARIAN.

THE claim to distinction which is, without restriction or discrimination, accorded to longevity, is conceded throughout the world.

The years of three-score and ten, we are taught, are all that we have a right to expect, as our share of that inheritance which is measured out to us by the changes of the sun, moon, and the seasons. If, by reason of strength and same living, that mark is exceeded, honor and interest increases in proportion to the number of years added. Men of 80, whose faculties are unimpaired are held in high esteem, their counsel sought and their opinions treated with deference.

In the race from 80 to 100 it is the lot of most of humanity to fall. Indeed, if the century mark is reached, the one that wins in the fight against time is usually such a pitiful wreck that nothing attractive or palliative remains except the mere fact of longevity, which, when it attains to such rare proportions, provokes the attention and comment of a large part of humanity.

It is rare, indeed, that a man of sedentary habits, whose life has been marked by exceptional attainments along professional lines, has been permitted to carry forward to the full rounding of a century a worthy career, filled at every step with effective effort. Until within a very few years Manuel Garcia has been one of the vocal teachers of London. When our grandmothers were children he had already given up his operatic career and entered the profession as a teacher. One could, with profit, follow his career, which is marked by an identification with many of the greatest artists of the century.

But it is not alone as a teacher of singing that he lays claim to the homage and respect of the world. It is not because he was a successful teacher of singing that the Emperor of Germany paid him the high honor of presenting him with a medal in the interest of science. An eminent surgeon said, a few evenings ago, in the presence of the writer of this note, that the medical profession is even under greater obligation to Manuel Garcia than is the musical profession; that his invention of the laryngoscope marked an epoch in the ability of physicians to examine and diagnose diseases of the throat. So here we have a man whose life has not been in vain, who reached out with a strong hand both to the alleviation of distress and the understanding and aggrandizement of the vocal art.

We cannot all live a century, but we can all, if we will, so live that the years which are given to us shall not be lived in vain, and shall be marked by definite purposes carried forward in the right direction, so that it may be said of us that our opportunities and gifts were made significant by success.

To one who is a natural lover of history of the growth and changes in the art of music, another line of thought is compelled. He recalls the fact that this man has been a contemporary of Weber, Beethoven, Schubert, Chopin, Schumann, Mendelssohn, and scores of other celebrated musicians, and so intimately in touch with them in relation to the period in which they worked as to give him almost a practical formula for the signs, promises, expectations, and fruition of the genius genre. What this may mean to a man, how few of us live to know. To soon across the span of a century; to be made acquainted with the early efforts of so many young composers; to follow them in their writing, analyzing, and using their compositions, mentally deciding their worth, making false estimates and judgments many times, but finally having at command all of the experiences of first impressions and subsequent successes or failures as a basis for future consideration—how much more certainly should such a man be able to see the end from the beginning of the young composer's career.

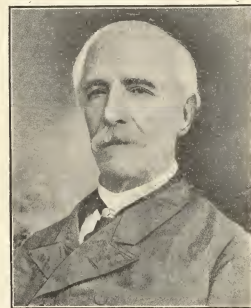
It would be interesting to know whether Garcia has followed sympathetically the mighty change that

has taken place in vocal writing from the days when the coloratura aria was the supreme test of artistic attainment to the present, when the Wagnerian hero and heroine must be met and conquered before the singers can be said to have achieved the greatest glory in art, whether, like Verdi, he took conquest and yielded to the demands for a change, or fostered a love for the operatic writing which of necessity comprised the repertory which was given by his father's opera company in New York, in 1829. Many will agree that the dictum of the now famous Dr. Oler needs no stronger refutation than that presented by the life of Manuel Garcia.

## A MUSIC TEACHERS' ASSOCIATION.

## II.

We return to the subject of the Incorporated Society of Musicians, of England, the Annual Register of which we quoted from in our last issue. The important bearing it has upon this department is as



MANUEL GARCIA.

found in the examinations which vocalists must pass if they desire to qualify as Licentiates of the Society. The manner of conducting the tests is worthy of note:

All examinations are arranged for through the offices of the General Council. Two examiners report upon each paper and oral presentations. A member of one section cannot be examined by officials connected with his own section. All who appear before an examining board are known to that board only by their registration numbers. Thus all chance of bias or favoritism is avoided, and those who are in control of the various examining centers have no motive other than to keep the standard of musical scholarship unimpaired. The fees for examinations are from two to five dollars, according to grade. To pass the examinations sixty-five marks must be passed out of a possible one hundred, and those who pass with eighty-five marks are awarded an honor certificate. In the case of the oral examinations of vocalists the applicant must get twenty marks on the record of each selection, and thirty marks on each of an honor certificate. If they fail to make twenty on either of the numbers presented they fail to pass.

In the vocal examinations the following points are considered: Correctness of notes and rests; choice of tempo and strictness of time; phrasing and accentuation (diction); position; tone; breathing, and voice production.

Herewith follow the tests that are being prepared for the 1905 examinations:—

## SINGING—GRADE I.

**Sustained Notes.**—To sustain any note within easy compass of the voice, for the time of a double whole note at a 104 metronome beat for quarter notes.

**Scales.**—Major, to be vocalized to the extent of one octave, ascending and descending. (The above scales must be sung, without accompaniment, within easy compass of the voice. One note for a 104 metronome beat.)

**Studies.**—Concone, Fifty Lessons (Sopranos and Tenors, Nos. 2, 4, 6; Mezzo-sopranos, Nos. 2, 3, 9); Concone, Forty Lessons (Contraltos, Baritone, and Basses, Nos. 2, 4, 6).

**Songs.**—One of the following:—Soprano, "Golden Days," Sullivan; "Hope told a flattering tale," Paisiello; Mezzo-soprano, "Eyes submerge the hill-tops," Weber; "The Last Farewell," Gerard Cobb; Contralto, "Sweet and low," Wallace; "Noontide," Goring Thomas; Tenor, "Rouse thee, young knight," Old English; "All Souls' Day," Lassen; Baritone, "Were I a bird," Hiller; "Come, Lassie and Lads," Old English; Bass, "The Standard Bearer," Lindpaintner; "The Cure of Care," Leveridge.

## GRADE 2.

**Sustained Notes.**—To sustain any note within easy compass of the voice, forte and piano, for the time of a double whole note at a 96 metronome beat for quarters.

**Scales.**—Major and Harmonic Minor to be vocalized to the extent of one octave, ascending and descending.

**Arpeggios.**—Major and Minor Common Chords to be vocalized to the extent of one octave, ascending and descending. (The whole of the above to be sung without accompaniment, within easy compass of the voice. The Scales and Arpeggios one note to a 96 metronome beat.)

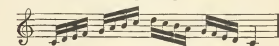
**Studies.**—Concone, Fifty Lessons (Sopranos and Tenors, Nos. 7, 9, 10; Mezzo-sopranos, Nos. 4, 5, 11); Concone, Forty Lessons (Contraltos and Baritone, Nos. 7, 9, 10; Basses, Nos. 11, 12, 14).

**Songs.**—Two of the following:—Soprano, "Twilight is darkening," Kueken; "Blow, softest winds," H. Smart; Mezzo-soprano, "Gentle Zephyr," 12 Songs, No. 8; Stendrale Bennett; "Canst thou believe?" Giordani; Contralto, "The Soldier's Love," Schumann; "Lord, in my inmost soul," Hillier; Tenor, "Thee only I love," Abt; "Thou art, gone from my gaze," Linsky; Baritone, "Pineapple," Tchaikovsky; "What shall I do?" Purcell; Bass, "The Blacksmith's Song," Hutton; "Captain's Song," Leslie.

## GRADE 3.

**Sustained Notes.**—To sustain any note within easy compass of the voice, exemplifying crescendo and diminuendo, in addition to the sounds of equal strength required in the previous grades, for the time of a double whole note at an 84 metronome beat for quarters.

**Scales.**—Major and Harmonic Minor to be vocalized as in the following example:—



**Arpeggios.**—Major and Minor Common Chords to be vocalized to the octave (4 notes), to the tenth (5 notes), and to the twelfth (6 notes), ascending and descending. (The whole of the above to be sung without accompaniment, within easy compass of the voice. The Scales and Arpeggios four notes to a 60 metronome beat.)

**Studies.**—Concone, Twenty-five Lessons (Sopranos and Tenors, 2 and 4); Concone, Fifty Lessons (Mezzo-sopranos, 16 and 17); Concone, Forty Lessons (Contraltos, Baritone, and Basses, 8 and 17).

**Songs.**—Two of the following:—Soprano, "The little birds," Goring Thomas; "The birds were singing once another," H. Smart; Mezzo-soprano, "Hark! the lark," Schubert; "Where the bee sucks," Arkne; Contralto, "The silver stars in myriad train," W. H. Hunt; Tenor, "There is a Breeze," Mendelssohn; "Blow, blow thou winter wind," Arkne; "Slumber Song," Stainer; Baritone, "My Neighbor," Goring Thomas; "Sir Roger," Gerard Cobb; Bass, "I fear no foe," Piniotti; "Maid of Athens," Gounod.



















NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_



# FIRST STEPS IN PIANOFORTE STUDY

Compiled by Theo. Presser  
PRICE, \$1.00

A concise, practical, and melodious introduction to the study of PIANO PIANINO

## SOME POINTS OF INTEREST:

New material. Popular and yet of high grade.  
Use, then, as specialists have given their experience to this work during three years.  
Graded so carefully and beginning so simply as to be almost a kindergarten method.

It will take a child through the first nine months of instruction in most pleasing and profitable manner.  
To teach from one book is monotonous. It has become the practice among the best teachers to change instruction books; it gives breadth to one's knowledge, and certainly lightens the teacher's. So give this new book a trial.

Let us send it to you "ON SALE," Subject to Return.

THEO. PRESSER, Publisher  
1712 Chestnut Street Philadelphia, Pa.  
WATCH THIS SPACE

Brehm's Monthly Bazaar  
HARMONY ECHOES BY JOHN VIOGAND  
SIX MELODIOUS RECREATIONS to be sold, 25c.  
BREM BROS., - - - ERIE, Pa.

LEARN PIANO TUNING  
If you have talent make it pay for you. Service rendered everywhere. We give a thorough college course by mail and guarantee success on our piano. No previous experience. You cannot regret having acquired this delightful education. Our former students are now teachers.  
CENTRAL SCHOOL OF PIANO TUNING, Shelyville, Ind.

Boston Musical Bureau  
Henry C. Lohr, Pres. Frank N. Robbins, Treas.  
Devoted entirely to Educational Interests

Send card for book of information  
Address, 21 Tremont St., Boston, Mass.

THE MUSIC LESSON  
A Monthly Publication for the music student.  
The contents are: Musical Terms, Musical History, Mind Training, Analysis of a Musical Education, The First Music Lesson, Music, and a Yearly Subscription for \$1.00.  
A. D. BOODERS, - - - Rockford, Ill.

First Lessons for Violin  
By Ray G. Edwards, author of "THE VIOLIN," now appearing in this journal every month. Full instruction for the beginner. This is the first of a series of lessons for the violin. The first of this journal year will be without it. Send for it now. Price, 25c. per copy. By Ray G. Edwards. No last day, 25c. per copy. Send to "THE VIOLIN," 1011 Broadway, New York, N.Y.

THE BEST COMPOSITIONS FROM THE GREATEST MASTERS

MASTER PIECES  
FOR THE PIANO  
PRICE, \$1.00

THIS COLLECTION is unequalled in variety and value of the classic, covering, as it does, the entire ground of the piano and round the schools in instruction. Each piece is a celebrated record of concert number in general use. There are 100 pieces, beginning with the celebrated "Prelude" in D major by Bach, and ending with the "Prelude" in D major by Chopin. The collection includes celebrated sonata movements by Beethoven, standard pieces by Chopin, Debussy, Liszt, and others. Haydn, Mozart, Mendelssohn, together with such gems as "Kammermusik" and "Glockenspiel" by Liszt. "Harp" also two original compositions by Liszt. This work was carefully revised and edited by various eminent musicians.

THEO. PRESSER  
1712 Chestnut Street Philadelphia, Pa.

# THE ETUDE SPECIAL NOTICES

FOR SINGERS AND TEACHERS OF SINGING—LOUIS Arthur Russell's Works on Singing. The Educational Booklet.

"Body and Breath," 50 cents.  
"Plain Talk for Singers," 25 cents.  
"Psychic Influence," 25 cents.  
Just issued. "The Essential Practices Material for Singers," \$1.00, introductory price, 50 cents.  
In press: "English Dictum for Singers and Speakers," Barnes Publishing Co., Carrollton, N.Y., City, or Newark, N.J. Your music dealer will supply them.

WANTED—POSITION IN DEPARTMENT OF MUSIC. Piano, vocal, chorus training. Address W. J. Station, Va. Box 66.

FOR SALE—SLIGHTLY USED VIOLIN. PRACTICE BOOK, 1/2 octave. Mrs. J. K. Mott, Station R, Baltimore, Md.

MEMORIZING MUSIC—HAVE YOU TROUBLE? SEND stamp for particulars of simple memorizing apparatus which enormously assists in learning by heart. Max Lieberich, Berthier, Quebec, Can.

THE WESTERN CONSERVATORY, CHICAGO. Recently gave a pupils' recital, consisting entirely of ensemble numbers for four piano and eight performers, with also the organ solo, under the personal direction of President E. H. Scott. The Annual Faculty Concert will occur in May.

FREE TO ALL, ON APPLICATION—SIXTEEN-PAGE illustrated books of the National Summer School of Music for Singers and Teachers, at Bond Lake, near Stratford, The National Normal College, the only course of the kind in America, is situated at Bond Lake, near Stratford, Conn.

WANTED—ADVANCED STUDENT PIANIST. To teach in a new school near Pittsburgh, in exchange for free board and room. Address: 1235 W. DuPont Street, Philadelphia.

WANTED—BY THE INTERSTATE TEACHERS' Agency, 61 Canal Street, New Orleans, several fine Vocal teachers. Immediate.

A TEACHER OF EXPERIENCE DESIRES POSITION as instructor in piano, organ, or church work, in some good school or college. Write to Boston residents. Address Box 171, Greenville, California.

THE MAIN ISSUE OF THE PHOTO ERA WILL BE a musical number, a special feature of the publication. It will contain the best photographs of our time. The result is an achievement of art and interest. Send for it now. This country. Our purpose is to show the application of photography to the art of our day to the interpretation of musical genius.

WALTER SPYER, the well-known Chicago pianist and teacher, will give two piano recitals during his summer school at Chicago in July. The program will include important works by Beethoven, Chopin, Schumann, Liszt, Brahms, and others. See advertisement on another page of this issue.

FOR SALE—VIOLIN, made by TASSINI, in 1823. In perfect condition. S. W. Kane, 1200 17th St., Philadelphia, Pa.

I find "Anthem Repertory" far above the average collections. Will send an order now. The P. W. Root Co. 27, Cincinnati. Just what every vocalist should have.

I am delighted with "Methodical Sight Singing." It is just what I have been looking for, and can cheerfully recommend the work to all. J. B. Simmons.

I have been looking for "The Standard Graded Course." I have found it one of the best works of the kind I have ever seen. I think it should be in the hands of every vocal instructor.—Mrs. M. Brousscheider.

Have been taking "The Standard Graded Course" for the past few months. It grows better each year. Many of my pupils are subscribing for it at the present time.—Mrs. J. B. Roberts.

I am very much pleased with "Anthem Repertory," which I am using the whole of the season. It is a fine collection, and has been for something similar.—H. L. Yerription.

WANTED—POSITION IN DEPARTMENT OF MUSIC. Piano, vocal, chorus training. Address W. J. Station, Va. Box 66.

FOR SALE—SLIGHTLY USED VIOLIN. PRACTICE BOOK, 1/2 octave. Mrs. J. K. Mott, Station R, Baltimore, Md.

MEMORIZING MUSIC—HAVE YOU TROUBLE? SEND stamp for particulars of simple memorizing apparatus which enormously assists in learning by heart. Max Lieberich, Berthier, Quebec, Can.

THE WESTERN CONSERVATORY, CHICAGO. Recently gave a pupils' recital, consisting entirely of ensemble numbers for four piano and eight performers, with also the organ solo, under the personal direction of President E. H. Scott. The Annual Faculty Concert will occur in May.

FREE TO ALL, ON APPLICATION—SIXTEEN-PAGE illustrated books of the National Summer School of Music for Singers and Teachers, at Bond Lake, near Stratford, The National Normal College, the only course of the kind in America, is situated at Bond Lake, near Stratford, Conn.

WANTED—ADVANCED STUDENT PIANIST. To teach in a new school near Pittsburgh, in exchange for free board and room. Address: 1235 W. DuPont Street, Philadelphia.

WANTED—BY THE INTERSTATE TEACHERS' Agency, 61 Canal Street, New Orleans, several fine Vocal teachers. Immediate.

A TEACHER OF EXPERIENCE DESIRES POSITION as instructor in piano, organ, or church work, in some good school or college. Write to Boston residents. Address Box 171, Greenville, California.

THE MAIN ISSUE OF THE PHOTO ERA WILL BE a musical number, a special feature of the publication. It will contain the best photographs of our time. The result is an achievement of art and interest. Send for it now. This country. Our purpose is to show the application of photography to the art of our day to the interpretation of musical genius.

WALTER SPYER, the well-known Chicago pianist and teacher, will give two piano recitals during his summer school at Chicago in July. The program will include important works by Beethoven, Chopin, Schumann, Liszt, Brahms, and others. See advertisement on another page of this issue.

FOR SALE—VIOLIN, made by TASSINI, in 1823. In perfect condition. S. W. Kane, 1200 17th St., Philadelphia, Pa.

I find "Anthem Repertory" far above the average collections. Will send an order now. The P. W. Root Co. 27, Cincinnati. Just what every vocalist should have.

I am delighted with "Methodical Sight Singing." It is just what I have been looking for, and can cheerfully recommend the work to all. J. B. Simmons.

I have been looking for "The Standard Graded Course." I have found it one of the best works of the kind I have ever seen. I think it should be in the hands of every vocal instructor.—Mrs. M. Brousscheider.

Have been taking "The Standard Graded Course" for the past few months. It grows better each year. Many of my pupils are subscribing for it at the present time.—Mrs. J. B. Roberts.

I am very much pleased with "Anthem Repertory," which I am using the whole of the season. It is a fine collection, and has been for something similar.—H. L. Yerription.

WANTED—POSITION IN DEPARTMENT OF MUSIC. Piano, vocal, chorus training. Address W. J. Station, Va. Box 66.

FOR SALE—SLIGHTLY USED VIOLIN. PRACTICE BOOK, 1/2 octave. Mrs. J. K. Mott, Station R, Baltimore, Md.

MEMORIZING MUSIC—HAVE YOU TROUBLE? SEND stamp for particulars of simple memorizing apparatus which enormously assists in learning by heart. Max Lieberich, Berthier, Quebec, Can.

THE WESTERN CONSERVATORY, CHICAGO. Recently gave a pupils' recital, consisting entirely of ensemble numbers for four piano and eight performers, with also the organ solo, under the personal direction of President E. H. Scott. The Annual Faculty Concert will occur in May.

FREE TO ALL, ON APPLICATION—SIXTEEN-PAGE illustrated books of the National Summer School of Music for Singers and Teachers, at Bond Lake, near Stratford, The National Normal College, the only course of the kind in America, is situated at Bond Lake, near Stratford, Conn.

WANTED—ADVANCED STUDENT PIANIST. To teach in a new school near Pittsburgh, in exchange for free board and room. Address: 1235 W. DuPont Street, Philadelphia.

WANTED—BY THE INTERSTATE TEACHERS' Agency, 61 Canal Street, New Orleans, several fine Vocal teachers. Immediate.

I find "Anthem Repertory" far above the average collections. Will send an order now. The P. W. Root Co. 27, Cincinnati. Just what every vocalist should have.

I am delighted with "Methodical Sight Singing." It is just what I have been looking for, and can cheerfully recommend the work to all. J. B. Simmons.

I have been looking for "The Standard Graded Course." I have found it one of the best works of the kind I have ever seen. I think it should be in the hands of every vocal instructor.—Mrs. M. Brousscheider.

Have been taking "The Standard Graded Course" for the past few months. It grows better each year. Many of my pupils are subscribing for it at the present time.—Mrs. J. B. Roberts.

I am very much pleased with "Anthem Repertory," which I am using the whole of the season. It is a fine collection, and has been for something similar.—H. L. Yerription.

WANTED—POSITION IN DEPARTMENT OF MUSIC. Piano, vocal, chorus training. Address W. J. Station, Va. Box 66.

FOR SALE—SLIGHTLY USED VIOLIN. PRACTICE BOOK, 1/2 octave. Mrs. J. K. Mott, Station R, Baltimore, Md.

MEMORIZING MUSIC—HAVE YOU TROUBLE? SEND stamp for particulars of simple memorizing apparatus which enormously assists in learning by heart. Max Lieberich, Berthier, Quebec, Can.

THE WESTERN CONSERVATORY, CHICAGO. Recently gave a pupils' recital, consisting entirely of ensemble numbers for four piano and eight performers, with also the organ solo, under the personal direction of President E. H. Scott. The Annual Faculty Concert will occur in May.

FREE TO ALL, ON APPLICATION—SIXTEEN-PAGE illustrated books of the National Summer School of Music for Singers and Teachers, at Bond Lake, near Stratford, The National Normal College, the only course of the kind in America, is situated at Bond Lake, near Stratford, Conn.

WANTED—ADVANCED STUDENT PIANIST. To teach in a new school near Pittsburgh, in exchange for free board and room. Address: 1235 W. DuPont Street, Philadelphia.

WANTED—BY THE INTERSTATE TEACHERS' Agency, 61 Canal Street, New Orleans, several fine Vocal teachers. Immediate.

A TEACHER OF EXPERIENCE DESIRES POSITION as instructor in piano, organ, or church work, in some good school or college. Write to Boston residents. Address Box 171, Greenville, California.

THE MAIN ISSUE OF THE PHOTO ERA WILL BE a musical number, a special feature of the publication. It will contain the best photographs of our time. The result is an achievement of art and interest. Send for it now. This country. Our purpose is to show the application of photography to the art of our day to the interpretation of musical genius.

WALTER SPYER, the well-known Chicago pianist and teacher, will give two piano recitals during his summer school at Chicago in July. The program will include important works by Beethoven, Chopin, Schumann, Liszt, Brahms, and others. See advertisement on another page of this issue.

FOR SALE—VIOLIN, made by TASSINI, in 1823. In perfect condition. S. W. Kane, 1200 17th St., Philadelphia, Pa.

I find "Anthem Repertory" far above the average collections. Will send an order now. The P. W. Root Co. 27, Cincinnati. Just what every vocalist should have.

I am delighted with "Methodical Sight Singing." It is just what I have been looking for, and can cheerfully recommend the work to all. J. B. Simmons.

I have been looking for "The Standard Graded Course." I have found it one of the best works of the kind I have ever seen. I think it should be in the hands of every vocal instructor.—Mrs. M. Brousscheider.

Have been taking "The Standard Graded Course" for the past few months. It grows better each year. Many of my pupils are subscribing for it at the present time.—Mrs. J. B. Roberts.

I am very much pleased with "Anthem Repertory," which I am using the whole of the season. It is a fine collection, and has been for something similar.—H. L. Yerription.

WANTED—POSITION IN DEPARTMENT OF MUSIC. Piano, vocal, chorus training. Address W. J. Station, Va. Box 66.

FOR SALE—SLIGHTLY USED VIOLIN. PRACTICE BOOK, 1/2 octave. Mrs. J. K. Mott, Station R, Baltimore, Md.

MEMORIZING MUSIC—HAVE YOU TROUBLE? SEND stamp for particulars of simple memorizing apparatus which enormously assists in learning by heart. Max Lieberich, Berthier, Quebec, Can.

THE WESTERN CONSERVATORY, CHICAGO. Recently gave a pupils' recital, consisting entirely of ensemble numbers for four piano and eight performers, with also the organ solo, under the personal direction of President E. H. Scott. The Annual Faculty Concert will occur in May.

FREE TO ALL, ON APPLICATION—SIXTEEN-PAGE illustrated books of the National Summer School of Music for Singers and Teachers, at Bond Lake, near Stratford, The National Normal College, the only course of the kind in America, is situated at Bond Lake, near Stratford, Conn.

WANTED—ADVANCED STUDENT PIANIST. To teach in a new school near Pittsburgh, in exchange for free board and room. Address: 1235 W. DuPont Street, Philadelphia.

WANTED—BY THE INTERSTATE TEACHERS' Agency, 61 Canal Street, New Orleans, several fine Vocal teachers. Immediate.

I find "Anthem Repertory" far above the average collections. Will send an order now. The P. W. Root Co. 27, Cincinnati. Just what every vocalist should have.

I am delighted with "Methodical Sight Singing." It is just what I have been looking for, and can cheerfully recommend the work to all. J. B. Simmons.

I have been looking for "The Standard Graded Course." I have found it one of the best works of the kind I have ever seen. I think it should be in the hands of every vocal instructor.—Mrs. M. Brousscheider.

Have been taking "The Standard Graded Course" for the past few months. It grows better each year. Many of my pupils are subscribing for it at the present time.—Mrs. J. B. Roberts.

I am very much pleased with "Anthem Repertory," which I am using the whole of the season. It is a fine collection, and has been for something similar.—H. L. Yerription.

WANTED—POSITION IN DEPARTMENT OF MUSIC. Piano, vocal, chorus training. Address W. J. Station, Va. Box 66.

FOR SALE—SLIGHTLY USED VIOLIN. PRACTICE BOOK, 1/2 octave. Mrs. J. K. Mott, Station R, Baltimore, Md.

MEMORIZING MUSIC—HAVE YOU TROUBLE? SEND stamp for particulars of simple memorizing apparatus which enormously assists in learning by heart. Max Lieberich, Berthier, Quebec, Can.

THE WESTERN CONSERVATORY, CHICAGO. Recently gave a pupils' recital, consisting entirely of ensemble numbers for four piano and eight performers, with also the organ solo, under the personal direction of President E. H. Scott. The Annual Faculty Concert will occur in May.

FREE TO ALL, ON APPLICATION—SIXTEEN-PAGE illustrated books of the National Summer School of Music for Singers and Teachers, at Bond Lake, near Stratford, The National Normal College, the only course of the kind in America, is situated at Bond Lake, near Stratford, Conn.

WANTED—ADVANCED STUDENT PIANIST. To teach in a new school near Pittsburgh, in exchange for free board and room. Address: 1235 W. DuPont Street, Philadelphia.

WANTED—BY THE INTERSTATE TEACHERS' Agency, 61 Canal Street, New Orleans, several fine Vocal teachers. Immediate.

A TEACHER OF EXPERIENCE DESIRES POSITION as instructor in piano, organ, or church work, in some good school or college. Write to Boston residents. Address Box 171, Greenville, California.

THE MAIN ISSUE OF THE PHOTO ERA WILL BE a musical number, a special feature of the publication. It will contain the best photographs of our time. The result is an achievement of art and interest. Send for it now. This country. Our purpose is to show the application of photography to the art of our day to the interpretation of musical genius.

WALTER SPYER, the well-known Chicago pianist and teacher, will give two piano recitals during his summer school at Chicago in July. The program will include important works by Beethoven, Chopin, Schumann, Liszt, Brahms, and others. See advertisement on another page of this issue.

FOR SALE—VIOLIN, made by TASSINI, in 1823. In perfect condition. S. W. Kane, 1200 17th St., Philadelphia, Pa.

I find "Anthem Repertory" far above the average collections. Will send an order now. The P. W. Root Co. 27, Cincinnati. Just what every vocalist should have.

I am delighted with "Methodical Sight Singing." It is just what I have been looking for, and can cheerfully recommend the work to all. J. B. Simmons.

I have been looking for "The Standard Graded Course." I have found it one of the best works of the kind I have ever seen. I think it should be in the hands of every vocal instructor.—Mrs. M. Brousscheider.

Have been taking "The Standard Graded Course" for the past few months. It grows better each year. Many of my pupils are subscribing for it at the present time.—Mrs. J. B. Roberts.

I am very much pleased with "Anthem Repertory," which I am using the whole of the season. It is a fine collection, and has been for something similar.—H. L. Yerription.

WANTED—POSITION IN DEPARTMENT OF MUSIC. Piano, vocal, chorus training. Address W. J. Station, Va. Box 66.

FOR SALE—SLIGHTLY USED VIOLIN. PRACTICE BOOK, 1/2 octave. Mrs. J. K. Mott, Station R, Baltimore, Md.

MEMORIZING MUSIC—HAVE YOU TROUBLE? SEND stamp for particulars of simple memorizing apparatus which enormously assists in learning by heart. Max Lieberich, Berthier, Quebec, Can.

THE WESTERN CONSERVATORY, CHICAGO. Recently gave a pupils' recital, consisting entirely of ensemble numbers for four piano and eight performers, with also the organ solo, under the personal direction of President E. H. Scott. The Annual Faculty Concert will occur in May.

FREE TO ALL, ON APPLICATION—SIXTEEN-PAGE illustrated books of the National Summer School of Music for Singers and Teachers, at Bond Lake, near Stratford, The National Normal College, the only course of the kind in America, is situated at Bond Lake, near Stratford, Conn.

WANTED—ADVANCED STUDENT PIANIST. To teach in a new school near Pittsburgh, in exchange for free board and room. Address: 1235 W. DuPont Street, Philadelphia.

WANTED—BY THE INTERSTATE TEACHERS' Agency, 61 Canal Street, New Orleans, several fine Vocal teachers. Immediate.

## A Special Announcement by Mr. Josef Hofmann

TO PIANO STUDENTS, TEACHERS AND COMPOSERS, LIVING IN AMERICA:

To show, in a very slight way, my appreciation of the many courtesies and generous encouragement I have received at your hands during my American visits I am emboldened to make an offer which I hope may meet with favor on your part.

I should like, in my small way, to contribute something to the stimulation of American musical composition, and accordingly I wish to offer to all piano students, teachers and composers living in America three prizes for the three best-constructed compositions for the piano, to be:

\$500 as a First Prize  
\$300 as a Second Prize  
\$200 as a Third Prize

In order that these offers may be participated in by the largest number I wish to impose as few restrictions upon the character of the compositions as possible:

FIRST: The composition may be of any class for the piano. I leave that entirely to the judgment of the composer. But it must not be more than ninety measures in length, and fewer if possible. This is not restrictive as we know when we remember Rubinstein's "Melodie in F," Schumann's "Träumerei," Chopin's "Minute Waltz in D-flat major," Mendelssohn's "Spinning Song," etc.

SECOND: As to the nature of the composition I ask only that it shall be musically sound in construction and representative of its title. But it must, above all, be melodious, pleasing to the ear; and it must not be of a character of performance; it must be within the range of the average home player. But I repeat: it must be melodious.

These are the only two conditions, but they must be carefully noted. The work of any student, teacher or composer, male or female, living in the United States, is eligible in this competition.

I shall be assisted in the work of selection by my distinguished friend, MR. CONSTANTIN VON STERNBERG.

I obtained the cooperation of my friends, the editors of THE LADIES' HOME JOURNAL, in this matter, so that I might make this announcement in their magazine, and have arranged with them that the three prize manuscripts shall be published in their magazine as soon as my awards have been made as they can do so; in return for which I have promised that all rights to the compositions shall belong to the magazine. Should there be among the compositions receiving the prize awards any that are suitable for concert use I shall be glad to add them to my repertoire.

I have asked that this competition shall remain open until October 1, 1905, and all manuscripts should be sent by or before that date to me, in care of THE LADIES' HOME JOURNAL, Philadelphia. By January 1, 1906, I shall make the three awards and announce them in personal letters to the composers, and also through the pages of THE LADIES' HOME JOURNAL.

Josef Hofmann

## A Supplementary Note

The editors of THE LADIES' HOME JOURNAL have promised Mr. Hofmann their fullest cooperation in regard to the splendid offer made above. And in order to make Mr. Hofmann's work as easy as possible they ask of all those participating in this competition to observe carefully the following:

FIRST: All manuscripts should be legibly written in ink (not pencil). SECOND: All manuscripts must be sent flat or folded over longwise; under no circumstances must they be sent rolled.

THIRD: Full return letter paper must be inclosed with each manuscript, and letters and manuscripts must be sent together in one package, not separately.

FOURTH: The name of the composer must not be mentioned on the manuscript, but should, with full address, be inclosed in a sealed envelope attached to the manuscript, which will be opened after the awards are made.

FIFTH: No manuscript violating any of these conditions can be considered. SIXTH: Mr. Hofmann cannot answer any questions concerning this competition; he has stated his wishes and conditions clearly.











## TO MUSICAL CLUBS, SOCIETIES AND MANAGERS

HAROLD

BAUER

THE PIANIST

Will come to America next Fall (September, 1905)

DATES NOW BOOKING

Address at once: Henry L. Mason, 492 Boylston Street, Boston, Mass.

(The Mason &amp; Hamlin Pianoforte.)

## Thousands of Testimonials

From Prominent Teachers Everywhere,  
Attest to the Practical Value of theStandard Graded  
Course of Studies

FOR THE PIANOFORTE

By W. S. B. MATHEWS

The leading musical writer and educator of the present time.

10 Grades 10 Volumes \$1.00 Each

Sheet Music Form. Our usual Discount allowed.

Standard studies, arranged in progressive order, selected from the  
best composers, for the cultivation of

## TECHNIC, TASTE and SIGHT READING

carefully edited, fingered, phrased and annotated, with complete  
directions for the application of Mason's "System of Touch and  
Technic" for the production of a modern style of playing.

SEND FOR ANY OR ALL OF THE VOLUMES ON INSPECTION

When ordering, mention the PRESSER edition, as  
there are other works with similar names on the market.

THEO. PRESSER PUBLISHER Phila., Pa.

SWEET= NORMAL  
WHITNEY TRAINING  
SCHOOL  
IN MUSICAL KINDERGARTEN.You can come to us and enter the  
regular training school or take our  
Complete Correspondence Course  
of sixty lessonsThis course is the most perfect in application and  
execution of any course of its kind ever offered. Any  
music teacher can take this course by correspondence  
and teach it at once. Our method has never failed  
to give immediate results to the many who have taken  
it. The value of the kindergarten work is beyond  
question; it is no longer a theory but an accepted fact  
that its training is essential to the perfect development  
of the human mind. With the Correspondence Course  
we furnish materials and most minute instructions for  
sixty lessons. Write at once for our free illustrated  
booklet.

SWEET-WHITNEY CO.

999 The Gilbert, Grand Rapids, Michigan

## FLETCHER MUSIC METHOD

SIMPLEX AND  
KINDERGARTENOriginal Kinder-  
garten System in  
America and  
EuropeThe following are a few of the  
many endorser of the method.DR. WILLIAM MASON, New York  
JOHN OETLI, Boston  
DR. HUGO BARN, Leipzig  
DR. HANS ARBUTT, D.D., New York  
DR. PERCY BOOTH, Boston  
COURTESY OF MINTO, Ottawa  
SIGNOR AUGUSTO ROTOLI, BostonH. M. FIELD, Leipzig  
EDWARD FISHER, Director Conservatory, Toronto  
W. O. FORSYTH, Metropolitan School of Music, To-  
London  
SIGNOR GARCIA, London  
RAYMOND, Director of the Perkins Institute, Boston  
CAVEN BARSON, Director London Conservatory, Lon-  
don  
DR. GERTRUDE SMITH, New York  
W. H. SMITH, London, England  
THOMAS TAPPER, Boston  
FRANKLIN TAYLOR, London, England  
WM. TOLMINS, Choral Dir. Welsh Choral Union  
JACOB DE ZIELINSKI, Buffalo  
K. CHITTENDEN, Vice-Pres. Inst. Appld.  
Music, N. Y. University Wall Conservatory, Italy  
GILBERT R. COMBS, Dir. Broad St. Conservatory,  
Boston  
GILMORE BRYANT, Dir. Durham Conservatory,  
Mass.  
MRS. KATHERINE FISKE, New York  
SAMUEL W. COLE, BostonWM. CUMMINGS, Dir. Guildhall School of Music,  
London  
MADAME HOPEKIRK, Boston  
LEONARD LIEBLING, New York City  
ALBERT J. WACK, Director St. Mary's School, Raleigh  
DR. ALBERT FUCHS, Dresden  
DR. HARRIS, Director Hamilton Conservatory of Music  
LondonI have taught the Fletcher Music Method now for  
about three years, with increasing satisfaction as to re-  
sults. It is indeed no wonderfully, not only directly  
with my junior pupils, but in broadening and deepening  
all my work, and solving many long problems  
of teaching. There is nothing one-sided about it—eye,  
ear, finger, brain, memory, imagination, all are reached  
and made to contribute their share to the general musical  
cultivation. It is a delight to the children, who  
learn easily, love their classes, and later on their prac-  
tice, finding it no hardship, to the great surprise of  
their parents.ROBERTA GEDDES HARVEY, Mrs. Rar.  
(Trin. College). Organist of St. George's Church,  
Guelph, Ontario.

## SPECIAL NOTICE

The success of the Fletcher Music Method and the need which it filled has caused a greater demand than can be supplied, if I am to be the only  
Normal teacher. The idea in limiting the Normal work, at the first, was to protect the System from many who would rush into the work seeing the financial  
success to be gained thereby, though unqualified by disposition, character and education to teach children. Again, until the Fletcher Teacher had taught  
the entire System to a considerable number of children she could not have the necessary experience to make her a true exponent of the Method to teach-  
ers. A number of teachers have desired to study my method in order to train teachers but such have been refused, for they were not willing to prove  
their competency with the work with children. I have taught 29 teachers my system, and have now some teachers, in this country, ready to help me in  
the Normal work. These teachers have proved their ability with children, have taken special courses of study which I have recommended and will take  
in May and June the special Normal course for Fletcher Method teachers of teachers. They will open classes in different parts of the United States and  
Canada in July. Any Fletcher Teacher can fit herself to graduate from the teaching of children to the teaching of teachers after proving her ability with  
the former work.

## THE APPARATUS

The musical apparatus necessary in teaching this system has been patented in the United  
States, Canada, England, Germany, Belgium, Italy, and other foreign countries, and can only  
be obtained by teachers who complete the course of study with Mrs. Fletcher-Copp. Owing  
to the large demand for teachers of this system, normal classes are taught in New York,  
Boston, Chicago and London, England.

FLETCHER MUSIC ASSOCIATION BULLETIN. A paper edited three times a year for the benefit of the Fletcher music teachers.

Evelyn A. Fletcher-Copp, the originator of the Fletcher Music Method, spent five years studying music abroad  
and has since successfully introduced her system in London, Leipzig, Berlin, Brussels, and Paris. Already the  
demand for this form of instruction is so great that Mrs. Fletcher-Copp has arranged to teach a Normal System  
second year in London or Berlin. The advantages to teachers of being brought in touch with the latest European  
musical ideas which is required for the successful teaching of this system, and the opportunity of obtaining  
teaching by correspondence and recognizing the great value of this system musically. Mrs. Fletcher-Copp  
teaches in the application of this system to study and to study with her certificate of authorization to teach  
her Method can be obtained only by those who study with her personally.

## Fletcher Musical Association.

In connection with this System, and for the benefit of its teach-  
ers, the Fletcher Musical Association has been formed. The object is to promote unity and  
strength of purpose among the teachers, to keep their teacher in touch with all new and  
good ideas which bear on the teaching of music to children.

For further particulars, address

E. A. FLETCHER-COPP

Home 107 Thorndike Street,  
Brookline, Mass.

## DUNNING SYSTEM OF IMPROVED MUSIC STUDY FOR BEGINNERS

Carrie L. Dunning, the originator of the system, having been called to Germany to place her work in several music schools there, has returned  
bringing with her endorsements of the world renowned masters who acknowledge the superiority of her method of instructing the rudiments of music not  
only to children but older pupils as well. The fame of this ingenious system and the phenomenal success it has met with in America had reached Europe to  
that extent that Mrs. Dunning has promised to return and conduct a teacher's normal training class in four of the principal cities in Europe next winter.The kind endorsement from her former teacher Mrs. Dunning writes: Also this which was said to be the first invitation of the kind to be  
very much. extended to an American.Mrs. Carrie L. Dunning's method seems to me as most  
practical and I recommend it for the first musical instruction of  
children. I am happy to commend the method of instructing children  
in piano playing devised by Mrs. Carrie L. Dunning, as especially  
adapted to their peculiar needs and capacity, and shall be pleased  
to have the author give a more detailed account of the system at the  
Musical Pedagogical Congress next October in Berlin.  
XAVIER SCHARVENKA, Royal Professor to the Court  
Regular Member and Secretary of the Royal  
Berlin, Jan. 12, 1905. Academy of Art in Berlin.A booklet containing letters from the most representative musicians of America  
together with one describing the Dunning System will be mailed upon application.The SUMMER COURSE for the Teachers' Normal Training Class in Buffalo July 5th,  
and in Chicago August 30th.

Address MRS. CARRIE L. DUNNING, 225 Highland Avenue, Buffalo, N. Y.

Others from whom Mrs. Dunning has equality as an instructor are:  
FREDERICK BROWN, RICHARD BERNSTEIN,  
THERESA CAVENCO, Of the Dresden Conservatory,  
DR. CARL WILHELM, Of the Dresden Conservatory,  
MAX HANAUER, Of the Dresden Conservatory,  
EDGAR STELLMAN KELLEY, Of the King of Saxony,  
CARLOS FERNANDEZ, Of the Dresden Conservatory,  
ARTHUR ABELL, Of the British music school,  
JUSTUS EPPERT, formerly of the Vienna Conservatory,  
Dr. J. Louis of Frankfurt College, Dresden.This system is not taught by correspondence, as there is too much  
general knowledge given also which is invaluable to the teachers. Teacher's  
normal training classes will be held in Chicago, Baltimore and New York  
to accommodate teachers in the locality.

## BURROWES COURSE OF MUSIC STUDY.

KINDERGARTEN AND PRIMARY—INSTRUCTION FOR TEACHERS BY HOME STUDY. All music teachers are urged  
to investigate this method.Send your address and a descriptive  
booklet will be mailed free. KATHARINE BURROWES, EASTERN ADDRESS, B. 802 CARNEGIE HALL, NEW YORK CITY.  
WESTERN ADDRESS, SUITE B, KIRBY BLDG., DETROIT, MICH.Church-Parsons'  
Illustrated Music StudyKindergarten and Graded Course for Children  
Illustrated Harmony and Theory for Adults  
Normal Courses Established for the Training of TeachersSend for Correspondence Course Circulars and Dates for Special Personal Work  
FALL TERM OPENS THIRD TUESDAY IN SEPTEMBER For further announcement see December or April ETUDES

Address F. C. PARSONS 610 Fine Arts Building, Chicago, Ill.

## Musical Moments With Children

TROBELL'S EDUCATIONAL IDEAS APPLIED TO THE  
TEACHING OF MUSIC.Correspondence Courses for Mothers, Kindergartners and Music Teachers.  
For circulars and terms, address MRS. DARY FAIRCHILD SHERMAN,  
227 Irving Avenue, Providence, R. I."I should like to have my correspondence of your work known as widely  
as possible. I am much interested with the enormous the theory, the practical  
aspect and about this capacity you put into your study." FRANK GILBERT HILL











NOW READY  
THEODORE THOMAS

A MUSICAL AUTOBIOGRAPHY

Edited by GEORGE P. UPTON

VOLUME I.

The Autobiography — A  
Extended Account of Mr.  
Thomas's work by the  
Editor. Two Articles on  
Music in America by Mr.  
Thomas.

VOLUME II.

Representative Programs  
from 1855 to 1905, edited  
and explained. Essays by  
Mr. Thomas upon "Pro-  
gramme - making," "En-  
cores," "Late Comers," etc.

With 36 Illustrations

Regular Edition, \$6.00 net. Large-paper Edition, \$25.00 net

The most important musical publication brought out  
in many years

To be had of booksellers, music stores, or the publishers

A. C. McCLURG & CO., CHICAGO

There are Many Imitations of  
Baker's Cocoa  
— and —  
Baker's Chocolate

*Don't be misled by them!*

Our trade-mark is on every package  
of genuine goods. Under the  
decisions of several United States  
Courts, no other chocolate or  
cocoa than Walter Baker &  
Co.'s is entitled to be sold as  
"Baker's Cocoa" or "Baker's  
Chocolate."



Look for this Trade-Mark.

Our handsomely illustrated  
recipe book sent free.

Walter Baker & Co., Ltd.

Established 1780 Dorchester, Massachusetts

45 Highest Awards in Europe and America

Fundamental  
Principles of **The Leschetizky Method**  
**THE MODERN PIANIST**

By MARIE PRENTNER

A Graduate of, and the ablest Assistant for many years to

**THEO. LESCHETIZKY**

Issued with his unequalled endorsement.

Illustrated with twenty plates, drawn from  
nature by celebrated European artists

English and German Text throughout. Price, \$1.50

The Leschetizky system of Piano Technique and Execution, of which this  
work is an authentic and lucid exposition, was founded by Beethoven, fathered by  
Czerny, and enlarged and perfected by the keen personality of Leschetizky.

This great pedagogue believes only in personal instruction, and it has, therefore,  
devoted upon his assistants to give to the world in general the great underlying  
principles of a system, of which there are but few of the great artists now before  
the public who are not his pupils.

This system forms a complete, comprehensive and extremely practical treatise  
of piano technique from the foundation onward, equally adapted to the youngest pupil  
as well as the finished artist. It is about as near a perfect course of piano technique,  
as can be made. While thoroughly technical, the artistic is never lost sight of.  
It is intended for those who are earnest and ambitious, for young teachers and pro-  
gressive amateurs. It recognizes the weakness of the hands, and sets its task to  
overcome all the natural disadvantages of the fingers and muscles.

We want all the piano teachers of the country to examine this work. It will  
be useful for even those who are wedded to some other system of technique to examine  
the merits of the Leschetizky work. It has features that are valuable even if it is  
not adopted as a whole.

With English and German in parallel columns; the work appears simultane-  
ously in America, Germany, Austria, and England;  
it is being translated into the Polish, French and  
Russian languages; we point with no little pride to  
the fact that the original edition of such an *important*  
work as this should appear from an American  
publishing house.

May 29, 1908  
Prasletia Prentner  
"You being my pupil of  
many years' standing and  
most valuable assistant, it  
goes without saying, that  
you are thoroughly qual-  
ified to write and publish a  
school after my principles  
and system of teaching."  
Prof. Theo. Leschetizky.

The examination of this work will leave an impres-  
sion that will affect all future ideas of piano-playing

THEO. PRESSER, PUBLISHER  
PHILADELPHIA, PA.

This system has made  
more great artists than  
any other:

PADEREWSKI  
BESSHOFF  
RAMBOUR  
GABRIELWITZ  
BLOOMFELD-ZEISLER  
FRIEDTIE  
SLIVINSKI  
SEVINGK

**IVERS & POND**  
**PIANOS**

To Music Teachers.

We desire to get in touch with  
every music teacher in the United  
States, for it is to the musical pro-  
fession and those who appreciate  
the finer points and delicate tone  
shading that Ivers & Pond pianos  
especially appeal.

The superiority of the Ivers &  
Pond Pianos musically and me-  
chanically, as well as from an  
economical standpoint, makes  
them remarkably well suited to  
the use of piano instructors.

We can arrange to furnish our  
pianos to the profession for their  
own or their pupils' use at special prices and on convenient terms of payment.

Piano building has never reached a higher standard than in the latest  
models of Ivers & Pond Pianos. They stand in tune twice as long as the  
average pianos. Several recent improvements of importance will interest  
especially those in any way familiar with piano construction. We cordially  
invite correspondence from music teachers.



**Our Method of Selling.** Where we have no dealer we will sell you direct  
payments wherever you live. We have devised a unique plan to supply pianos to persons residing  
in the most remote villages in the United States, requiring no payment till pianos have  
been received in their homes, tested and approved. Then comes a small cash payment, the balance  
for our catalogue of 1-12 styles and a personal letter with pre-list and full description of our  
EASY PAYMENT PLANS write us to-day.

**IVERS & POND PIANO COMPANY,**  
141 Boylston Street, Boston.

**VOSE PIANOS**

VOSE & SONS

have been established 50 YEARS. By our system of payments every  
family in moderate circumstances can own a VOSE piano. We take 10% of  
instruments in exchange and deliver the new piano in your home free of  
expense. Write for Catalogue D and explanations.

PIANO CO., 160 Boylston Street, Boston, Mass.